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BERNADOTTE PERRIN

1847-1920

Mr. Perrin's life covered a period of many changes. In 1869, when he graduated from Yale, the ideals of classical scholarship were just beginning to outgrow the traditions which limited it to a rigid grammatical drill and a very simple interpretation, itself largely grammatical. Few are now left among us who can know from their own experience how great has been the change from that time to this present philological world, divided into a dozen fields, equipped with new tools and methods, expanded in purpose and ideals. It is the most significant fact in Mr. Perrin's scholarly career that he did what many of his contemporaries failed to do, that he shook off narrowing traditions and made himself at home, intellectually, as he was socially, in a new world.

The first indication of his foresight was his taking three years of graduate study at Yale, when such study was still unusual, and he supplemented this, a few years later, by two years of work in Germany. As was then the custom, he edited some textbooks (Caesar's *Civil War* and parts of the *Odyssey*), but his contributions to scholarship began in 1884, with a series of a dozen papers, written while he was at Western Reserve and afterward at Yale, which, put together, would make a considerable volume. Of the value of these only an expert in Greek history could speak; to the layman they appear to be successful applications of the methods of source-criticism to the solution of debated problems. They are written in the easy and finished style of which Mr. Perrin was a master and which was characteristic of him even in conversation.

The translation of Plutarch will be his monument. He published two *Lives* in 1901, with an introduction which it is a pleasure to read and with full historical notes. Two more volumes were issued in 1910 and 1912, and it was doubtless the high merit of this work which led to his selection as translator of Plutarch for the Loeb Series. These eleven volumes Mr. Perrin lived to complete, though his working hours were painfully limited by failing eyesight. It was a labor of love; he found pleasure in accurate scholarship and in the art of translation, and especially in the combination of these to set forth the deeds of Plutarch's Men; for he was always, in a good sense, a hero-worshipper.

He was also a natural orator, with warmth of feeling for

character held in due check by sense of form, and as Public Orator at Yale, presenting candidates for honorary degrees, his performance of his function was remarkable for dignity of bearing and felicity of phrase.

E. P. MORRIS.

THOMAS DWIGHT GOODELL.

1854-1920.

Thomas Dwight Goodell, Lampson Professor of Greek in Yale University, died after a short illness on the seventh of last July. At the age of sixty-five, he had before him the expectation of many productive years, and classical scholarship has lost prematurely one of its most devoted and fruitful representatives. Greek literature was to him, in extraordinary degree, the most vitally real thing in life and there are few phases of it that his painstaking scholarship had not investigated.

Goodell was born in Ellington, Connecticut, November 8, 1854. He graduated from Yale College in 1877. After graduation he spent eleven years teaching in the Hartford High School. On May 9, 1878, he was married to Julia A. Andross, who survives him. He was called to Yale in 1888, made Professor of Greek in 1893, and served in that capacity until his death. He was Professor in residence at the American School in Athens for the year 1894-1895 and in 1912 was President of the American Philological Association.

Such a bare outline of facts merely suggests the varied scholarly activities of Professor Goodell; few men have touched so many phases of Greek life and thought as are to be found treated in his published work. Three scholarly achievements will always overtop the rest, assuring him the lasting respect of the world of scholars: his *Chapters on Greek Metric*, published in 1902; his *Commemorative Greek Ode*, with music by Horatio Parker, sung at the Yale Bi-centennial; and his *Athenian Drama*, now in press. The Greek Ode represents his mastery of metrical technique, quickened by a creative poetic sense. The accurate, almost meticulous scholarship of his Greek Metric never failed him, but in the Athenian Drama it proved to have been in reality the solid foundation of a deep and sympathetic appreciation of the animating spirit of Greek genius.

More than thirty articles, as well as the Grammar of Attic Greek in the Twentieth Century text-book series (1901), bear testimony to Goodell's unflagging pursuit of truth and his burning enthusiasm for his subject. He was the author of some